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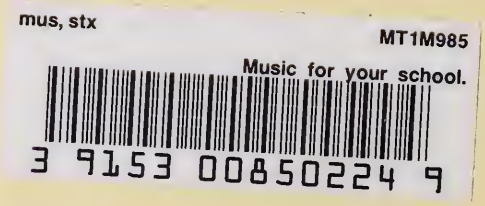

MUSIC

for

Your School

Published by the

MUSIC INDUSTRY COUNCIL

of the

MUSIC EDUCATORS NATIONAL CONFERENCE

1201 Sixteenth Street, N.W. Washington 6, D. C.

Prices: 1-24 copies, 25¢ ea.; 25-49, 20¢ ea.; 50 or more, 15¢ ea.

Charts and photographs courtesy of the American Music Conference

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Foreword

THIS BOOKLET was prepared by the Music Industry Council, an auxiliary of the Music Educators National Conference, department of the National Education Association. The contents of the pamphlet outline a program for music education as suggested by the Music Educators National Conference and describe the program of school systems of varying sizes that fulfill or exceed the MENC outline.

It is hoped that this booklet may be of assistance to school administrators who wish to establish a music program or to expand an existing one to include all the recommended experiences.

The contributions of music to education are both those of an intellectual discipline and an aesthetic experience. As such, music deserves an important place in the academic training of our youth at all educational levels.

The kind of individual a man is may be determined more from his sense of values than by his knowledge of facts; more by his feelings about what he does than by his thoughts about what he knows. Music teachers deal intimately with living values—factors which determine the kind of individuals we are and the nature of the society in which we play our parts. Music becomes significant, therefore, as a means by which students experience values which have distinction, purpose and worth.

It is our belief that superintendents and educators generally wish to give students the benefits of music as a school activity. It is felt that they wish to provide music as a means of enabling students to realize in fullest measure the importance of values for the development of the individual as a functioning part of a healthy society.

THE MUSIC INDUSTRY COUNCIL

Outline of a Program for Music Education

THE OUTLINE OF A PROGRAM FOR MUSIC EDUCATION was prepared by the Music Education Research Council and adopted by the Music Educators National Conference at its 1940 biennial meeting. At the request of the Executive Committee of the MENC the outline has been revised by a committee of the present (1948-1954) Council.

It must be emphasized that the outline is intended to be a flexible guide to instruction which can be used with due consideration for the needs and capacities of children in small or large school systems. This is particularly true of the portion of the outline dealing with music in the elementary grades. It is intended that this material will be considered as a suggested guide to the development of a program which will be educationally sound and assure the year-by-year musical development of the child.

Pre-School, Kindergarten, First Grade

Basic Music Activities

(Minimum Time, 20 minutes daily)

1. *Singing*
   a. Learning songs by imitation.
   b. Matching tones.
   c. Playing singing games.
2. *Rhythmic.*
   a. Making free rhythmic responses to music suitable for activities such as walking, skipping, hopping, etc.
   b. Playing simple directed folk dances and games.
3. *Listening.*
   a. Distinguishing simple elements in music, such as mood, rhythm, instruments.
4. *Playing.*
   a. Learning to use rhythm instruments—triangle, drum, and simple melody instruments such as tone bells, marimba, etc.

5. *Creative.*

   a. Giving opportunities for original responses in rhythms, songs, playing, listening.

Grades Two and Three

Basic Music Activities

(Minimum Time, 20 minutes daily)

1. *Singing.*

   a. Learning songs by imitation.

   b. Matching tones.

   c. Playing singing games.

   d. Attention to tonal and rhythmic characteristics of music, such as identifying high and low tones, like and unlike phrases, etc.

   e. Singing of rounds and descants.

   f. Using song books to introduce the musical score in familiar songs and in new songs when the group is ready and interested.

2. *Rhythmic.*

   a. Continuation of free rhythmic activity.

   b. Responding to note groups heard.

   c. Playing simple directed folk dances and games.

3. *Listening.*

   a. Distinguishing simple elements in music, such as mood, rhythm, instruments, themes.

   b. Recognizing the use of music by different groups and peoples such as Indians, Mexicans, etc.

4. *Playing.*

   a. Continuing use of rhythm instruments, adding simple melody instruments such as melody bells, xylophone, psaltery, etc.

5. *Creative.*

   a. Giving opportunities for original responses in rhythms, songs, playing, listening.

Grades Four and Five

Basic Music Activities

(Minimum Time, 25 to 30 minutes daily)

1. *Singing.*
   a. Learning songs by imitation.
   b. Continuing note reading songs.
   c. Continuing the use of song books and learning of the musical score in familiar and in new songs according to the skill and interests of the students, using both song and simple instrument activity.
   d. Preparing for part singing by the use of rounds, descants, simple interval combinations and easy chording.
   e. Singing two and three part songs when the group is ready and able to carry on such activities.
   f. Large and small ensemble experience.

2. *Rhythmic.*
   a. Playing directed folk and square dances.
   b. Playing rhythmic accompaniments to familiar songs using folk or standard rhythm instruments.

3. *Listening.*
   a. Distinguishing simple elements in music, such as mood, rhythm, instruments, themes, form.
   b. Music of various peoples, operas of interest to children.

4. *Playing.*
   a. Class instruction in piano.
   b. Rhythm instruments and simple melody instruments like marimba, song bells, and autoharp.
   c. Exploratory instruments such as flutophone, tonette, song flute and recorder.
   d. Class instruction on orchestral and band instruments.

5. *Creative.*
   a. Continuing opportunities for original responses in rhythms, songs, playing, listening.
   b. Encouraging the composing of original melodies, rhythmic accompaniments to songs, simple harmonies to familiar songs.

Grade Six
Basic Music Activities
(Minimum Time, 25 to 30 minutes daily)

1. *Singing.*
   a. Learning songs by imitation.
   b. Continuing the reading program.
   c. Singing two and three part songs.
   d. Large and small ensemble experience.

2. *Rhythmic.*
   a. Playing directed folk and square dances.
   b. Playing rhythmic accompaniments to familiar songs, using folk or standard rhythm instruments.

3. *Listening.*
   a. Distinguishing simple elements in music, such as mood, rhythm, instruments, themes, form.

4. *Playing.*
   a. Class instruction in piano.
   b. Rhythm instruments and simple melody instruments, like marimba, song bells, autoharp.
   c. Class instruction on orchestral and band instruments.
   d. Large and small ensemble experience.

5. *Creative.*
   a. Continuing opportunities for original responses in rhythms, songs, playing, listening.
   b. Encouraging the composition of original melodies, rhythmic accompaniments to songs, simple harmonies to familiar songs.

Junior High School Grades
(VII, VIII, IX)

1. *General Music Course.* Open to all students regardless of previous musical experience. A course offering a variety of musical activities, such as playing, singing, listening, reading music, creative activity, etc.

2. *Vocal Music.* Boys' and girls' glee clubs, chorus or choir, small vocal ensembles, assembly singing for all students.

3. *Instrumental Music.* Orchestra, band, small instrumental ensembles; class instrumental instruction in wind, string, and keyboard, for beginners and more advanced students; credit for private lessons available in Grade 9.

4. *Special Electives in Music.* In some junior high schools there is need for special elective classes in Music Appreciation and in Music Theory, especially in Grade 9.

5. *Relating and Coordinating Out-of-School Influences* (radio, television, motion pictures, church and home) in all possible ways with those of the classroom.

Senior High School Grades (X, XI, XII)

1. *Vocal Music.* Boys' and girls' glee clubs, chorus, choir, small vocal ensembles, voice classes, applied music credit for private lessons. Some of the large choral groups selective and others open for election by any interested student, unless the school is too small to allow for more than one group.

2. *General Music.* Open to all students, regardless of previous musical experience. A course similar to that described under Junior High School, but adjusted in its content to Senior High School interests and needs.

3. *Instrumental Music.* Orchestra, band, small ensembles; class instrumental instruction in wind, string, percussion and keyboard for beginning and advanced students; dance band. Orchestra and band should be divided into beginning and advanced sections, or first and second groups, if the enrollment warrants such division; applied music credit for private lessons.

4. *Elective Course Offerings.* Music theory, music appreciation, music history. Many high schools find it feasible to offer several years of instruction in each of these fields.

For All Students in Elementary and Secondary Grades

1. *Assembly Programs.* Music programs with singing by all the students, the appearance of school musical organizations, and appearance of outside artists and musical organizations.

2. *Recitals and Concerts by Student Performers.*

3. *Educational Concerts.*

4. *Music Clubs.* Clubs devoted to those interested in certain phases of music study or related areas: Record Collectors Club, Conducting Club, Folk Dance Club, Recorder Club, etc.

5. *Musical Programs in the Community.*

Resolutions of the American Association of School Administrators*

Spiritual Values

THE MEMBERS of this Association recognize that the future will demand of our citizens a moral fibre seldom required of any society. The complex and difficult problems which they will face require a strength of character and a set of values which give them the power and the courage to hold steadfastly to those ideals and spiritual concepts on which this nation was founded.

We believe that the school should play an important part in building spiritual values. We also believe that the school should do this in cooperation with the home, the church, and other community organizations which have as their goal a service to children and youth. Since public education in the United States was established to help all citizens achieve the highest aspiration of man, the schools dare not falter in their responsibility.

The Creative Arts

The American Association of School Administrators commends the president, the Executive Committee, and the staff for selecting the creative arts as the general theme for the 1959 convention.

We believe in a well-balanced school curriculum in which music, drama, painting, poetry, sculpture, architecture, and the like are included side by side with other important subjects such as mathematics, history, and science. It is important that pupils, as a part of general education, learn to appreciate, to understand, to create, and to criticize with discrimination those products of the mind, the voice, the hand, and the body which give dignity to the person and exalt the spirit of man.

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*Adopted by vote of the members at the Atlantic City convention, February 18, 1959.

The Superintendents Say . . .

Music in the Salt Lake City Public Schools

Music plays a vital role in the program of the Salt Lake City public schools. Our aim is to keep it so because we believe that music is a basic subject and has much to offer. It strengthens the spirit. It helps us keep our perspective in these turbulent dangerous days. It brings a sense of peace with the world and a warmth of heart and a love of the beautiful. It contributes importantly to our purpose of developing good citizens and substantial human beings. It satisfies an inner need in the cultivated person that cries for fulfillment.

M. Lynn Bennion
Superintendent of Schools
Salt Lake City, Utah

Springfield Public Schools

Music in the Springfield Public Schools is planned as a continuous process of learning from grades 1 through 12—emphasizing the integration of music in the various aspects of a student's cultural development, and especially the recognition of music as a Fine Art.

Specialists work throughout the system. Consultant and teaching service is given in grades 1 and 2 with a classroom teacher. Specialists conduct the program from grade 3 upwards, providing instrumental instruction—both wind and string—from grade 5 through 12. In addition to the regular program of teaching, work is being done in music therapy in the Special Education program. This is an extension of the services of the music department to an area where the need is clearly defined.

The strong music program of our school district contributes greatly to the well-balanced curricular offerings of our educational system to the community.

Harold Beall
Superintendent of Schools
Springfield, Oregon

Charlotte City Schools

Music education has a very important place in public school work. We think of it as part of our general education in that practically everybody ought to become acquainted with this phase of our social inheritance. Music is invaluable for those who can perform and thus be able to produce music either with the voice or with an instrument.

Music teachers must understand the whole field of education and be able to work as a part of the team in helping the school to accomplish its purposes. If the music budget is to support a program that contributes to these various ends, it must be made a part of the budget planning and be recognized as one of the "musts" in the entire educational program.

Elmer H. Garinger
Superintendent of Schools
Charlotte, North Carolina

The Public Schools of Greenwich, Connecticut

We strive in our music program to offer every youngster an opportunity to participate in a great variety of music offerings, for we believe that an understanding and love of music is best attained through participation. To this end, we have diligently searched for not only dedicated instructors in this field, but, in addition, men and women of training and talent. We have provided these specialists in generous quantity beginning at the first grade. Quickly let it be said that personnel without time, space and materials underproduce and operate in an atmosphere of frustration. To provide these is a constant challenge, but their acquisition is quickly reflected in the total music program.

The public schools of Greenwich require all children from kindergarten through the eighth grade to be instructed in music every week. Beyond the eighth grade the programs in music are elective. Here the large numbers participating attest again to the discovery of the ages that man enjoys music for the release it gives him, for the understandings it provides, for the opportunity to create and for the pure joys that sound brings to him.

John Blackhall Smith
Superintendent of Schools
Greenwich, Connecticut

Whitehall Township Schools

Today, more than ever, education has the responsibility of establishing a balance in the educational program. At Whitehall, in spite of Sputnik, we strive for this balance by realizing that the creative arts and humanities are as essential as mathematics and the sciences.

Realizing what music as an art can mean to every student, Whitehall's program encourages all students to participate in music, whether it is in creative, performative or appreciative roles. We can no more separate music from general education than general education from music.

Clarence M. Gockley
Superintendent of Schools
Whitehall Township
Hokendauqua, Pennsylvania

Elementary Music Curriculum

	Springfield, Oregon	Whitehall T'ship, Pa.	Blue Island, Illinois	Mounds View, Minn.	Greenwich, Conn.	Charlotte, No. Car.	Wichita, Kansas	Salt Lake City, Utah	Denver, Colorado
				GRADES					
SINGING									
Rote songs	K-6	K-6	K-6	K-6	K-6	K-6	K-6	K-6	K-6
Matching tones	K-2	K-3	K-3	K-3	K-3	K-3	K-3	K-3	K-3
Singing games	K-3	K-3	K-3	K-3	K-3	K-3	K-3	K-3	K-3
Readiness program for music reading	2-3	3	3	3	3	3	3	3	2-3
Rounds-descants	2-5	4-5	4-5	4-5	4-5	4-5	3-5	3-6	2-5
Use of song texts	2-6	2-6	2-6	2-6	2-6	2-6	2-6	2-6	2-6
Note reading	4-6	4-6	4-6	4-6	3-6	4-6	3-6	3-6	3-6
Part singing	4-6	4-6	4-6	4-6	4-6	4-6	4-6	4-6	4-6
Performing chorus	6				3-6	5-6	5-6		5-6
RHYTHM									
Free rhythmic responses	K-3	K-3	K-3	K-3	K-3	K-3	K-3	K-3	K-3
Folk dancing	4-6	4-6	4-6	4-6	3-6	4-6	4-6	4-6	4-6
Square dancing	4-6	5-6	5-6	4-6	5-6	5-6	5-6	5-6	5-6
Rhythm instruments (to accompany songs and bodily movements)	K-6	K-2	1-2	K-2	K-2	K-6	K-6	K-6	K-6
LISTENING	K-6	K-6	K-6	K-6	K-6	K-6	K-6	K-6	K-6
CREATIVE	K-6	K-6	K-6	K-6	1-6	K-6	K-6	K-6	K-6
INSTRUMENTAL									
Rhythm band (organized ensemble)	1-2	1-2	1-2		1-2	1-2		1-2	K-2
Bells-autoharp	4-6	4-6	4-6		4-6	4-6	4-6	4-6	1-6
Exploratory instruments	3-4	3		3-4	3-4			4-6	4
Keyboard experience (in conjunction with singing, note reading, creative music of music class)	4-6			4-6	4-6	4-6	4	4-6	
Instrumental instruction	4-6	4-6	4-6	4-6	4-6	5-6	4-6	4-6	4-6
Piano class						*			3-6
String class	4-6			4-6	4-6	5-6	4-6	4-6	4-6
Wind class	4-6	4-6	4-6	4-6	4-6	5-6	4-6	4-6	4-6
Performing band	4-5	4-6	5-6	6	4-6		5-6		4-6
Performing orchestra	4-6			6	4-6	5-6	5-6	5-6	4-6

*Class piano is offered in grades 7-12 in the schools of Charlotte, North Carolina.

What Can the Principal do to Help the Classroom Teacher?[1]

First, he can show an interest in music and its place in the total school program. If the general teacher is supposed to be responsible for part of the music in her room, it is not asking too much to expect that the principal, who is in effect a general supervisor in his building, know something about the teaching of music. Of course he will continue to call upon the music supervisor for assistance, but he should not think of music as something special and therefore outside his field of activities.

Second, he will try to provide resource help in music for his classroom teachers. In a large school it is sometimes possible to arrange a program which provides for a full-time resource teacher who does some teaching of music in each room, with the classroom teacher remaining as an active participant. This is one of the best ways of contributing to the growth of the classroom teacher in her ability to handle her own music. The latter carries on part of the program, with the resource person augmenting it in the areas where the teacher feels insecure. Sometimes the resource person is able to handle the work in orchestra and beginning instruments. She can also work with special chorus groups and act as coordinator for special programs. In smaller schools resource persons may be assigned to work in two or more buildings.

Third, he will provide opportunities for in-service growth for his teachers. A resource teacher can be of inestimable value in this respect. The entire staff of a school might build its professional meetings for one year around the music program. The music supervisor can assist in such a series of meetings. If the school system offers a regular program of in-service training, a principal should guide his teachers into those classes which will make them more competent in areas where they are weak. He can arrange for observation periods when an inexperienced teacher might observe the music activities in a room where the teacher is working successfully. Because one of the greatest problems for the home room teacher is her own inability to learn a sufficient number of songs, the principal might arrange for occasional get-togethers when teachers of a certain grade area meet with the music supervisor or a resource teacher for the purpose of singing together new children's songs. Such periods should be informal and might be worked out on an inter-school basis. One of the biggest obstacles to a successful classroom music program can be removed if teachers themselves learn to enjoy singing. Teachers as well as children should start from where they are. They may not be able to present a well-balanced program of music at first, but the principal should help them evaluate their own room program and then seek to provide them with the necessary in-service training opportunities so that growth will take place.

Fourth, the principal can see that the proper materials and equipment are provided. Rhythm instruments, melody bells, and other simple tonal instru-

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[1]From the article "What Should Be Expected From the Classroom Teacher" by Karl D. Ernst, p. 26-31. *Music in the Elementary School.* (Washington, D. C.: Music Educators National Conference), 1951. Mr. Ernst is the current (1958-1960) president of the Music Educators National Conference.

ments should be available in every primary room. Autoharps and rhythm instruments such as maracas and gourds for Spanish-American songs should be available for intermediate and upper grade children. Such equipment is relatively inexpensive. All teachers should have access to a phonograph and a variety of well-selected records. A piano is useful for the classroom but it is not absolutely necessary. It is desirable that one be available in some nearby room, or in any case it is wise to provide one piano for approximately every third classroom. The utilization ability of a staff of teachers is the final criterion as to the number of pianos. Because of the importance of a large repertoire of songs, teachers should have many supplementary books. In the lower grades where singing is largely rote, only a single copy of such books is necessary. For the upper grades, supplementary books are available in paper covered editions and are inexpensive.

Finally, the principal can help to see that music functions in his building on the basis of its fundamental purpose. He will undoubtedly observe that quite often the teacher who is inexperienced in the teaching of music will grasp at a mechanical approach because she can measure results in terms of information. In such a classroom a great deal of time is spent in busy work and in talking about the mechanics of music. When music really functions for people, it functions as a language for the emotions. The principal is the instructional leader in his building and he is in the strategic position to evaluate the total effects of music as a positive factor in the lives of the boys and girls under his jurisdiction.

Junior High School Music

General Aims and Objectives[1]

THE GENERAL AIMS and objectives of music education in the junior high school may be stated as follows:

(1) Provide opportunities for the child to explore music as a means of further development of musical talents according to individual abilities.

(2) Increase the students' enjoyment of, sensitivity to, and appreciation for music, both as a performer and a listener.

(3) Provide musical experience that will contribute to a realization and development of spiritual and moral values.

(4) Provide through music for social, emotional, and physical outlets and experience for every student through self-expression, creative effort, and enjoyment.

An Administrator Looks at Junior High School Music[2]

The junior high school is a place for general education—the providing of a fairly common background in basic skills, knowledge, and attitudes for people of this country, and to provide wide exploratory experience in order

[1]From Chapter XI, page 104, *Music in American Education*, Music Education Source Book, Number Two. (Washington, D. C.: Music Educators National Conference), 1955.

[2]From an address by Edwin C. Mustard, Principal, Amherst Central Junior High School, Amherst, New York, given at the MENC Eastern Division Convention, Buffalo, New York, 1953. *Ibid.* p. 108-109.

to enable students to choose better in more specialized interest and occupational fields of the senior high school and college.

Our major role is to build on the universal appeal inherent in music. The spirit of music, not the technique, should be the guiding force at this level.

The administrator must keep the class size to a level that a normal, reasonably well-trained music teacher can handle effectively. The tools with which to work must be provided. The administrator must be concerned with the weaknesses of the program and be ready to share responsibility with the music educator for planning the content of required courses. He must admit the music program to the curriculum and to the class schedule on equal terms with the more traditional subjects.

Music people could stimulate interest in music as well as help vitalize traditional subject courses by going out of their way to seek ways to introduce music to the classroom. The administrator must arrange a flexible schedule for music teachers to give them time to go into classrooms on an informal basis and serve, if necessary, as the link between unconvinced members of the staff. He must encourage, at every turn, students and faculty alike to accept this as a normal part of their classroom experience.

At this level the primary aim should be opportunity for all to find a place in music. This means band, orchestra, quartets, ensembles of all kinds, instrumental classes, boys' chorus, girls' chorus, and mixed chorus. Time and adequate personnel and equipment are paramount.

Where better than at this level will one find the basic elements of a good

Junior High Music Curriculum

	Springfield, Oregon	Whitehall T'ship, Pa.	Blue Island, Illinois	Mounds View, Minn.	Greenwich, Conn.	Charlotte, No. Car.	Wichita, Kansas	Salt Lake City, Utah	Denver, Colorado
VOCAL				GRADES					
Boys' Glee Club					7-9		7-9	7-9	7-9
Girls' Glee Club				7-9		8	7-9	7-9	7-9
Mixed Chorus	8-9	7-9	7-8	8-9	7-9	8-9	9		9
Small Vocal Ensembles				7-9	7-9	7-9	7-9	7-9	7-9
INSTRUMENTAL									
Instrumental Instruction		7-9	7-8	7-9	7-9			7	7-9
String Class		7-9	7-8	7-9	7-9			7	7-9
Wind Class		7-9	7-8	7-9	7-9			7	7-9
Beginning Band	7-9	7-9		7-9			7-9		7-9
Intermediate Band	7-9			7-9		7	7-9	7-9	7-9
Advanced Band	7-9	7-9	7-8	7-9	7-9	8-9	7-9	7-9	7-9
Orchestra	7-9		7-8	7-9	7-9	8-9	7-9	7-9	7-9
Advanced Orchestra	7-9								
Small Instrumental Ensembles		7-9	7-8	7-9	7-9	7-9	7-9	7-9	7-9
GENERAL MUSIC COURSE	7	7-9	7-8	7-8	7-8	7	7-8	7-8	7-9
SPECIAL ELECTIVES									
Theory	10-11*				9				
Music Appreciation					9				

*Summer

music teaching situation—inherent interest in music on the part of the pupils, great vitality and enthusiasm, the driving force of wanting to belong to a group and engage in group activities, the desire on the part of pupils to run their own show, the great curiosity of the pre-adolescent for new experiences, and the friendliness inherent in most students if you will let them be friendly. *Probably the greatest challenge in public education today lies at the junior high level.*

Senior High School Music[1]

Suggested Courses and Activities

THE PRIMARY AIM of the senior high school music program should be to offer many musical experiences to *every* student so as to build for continuing growth and expansion of participation and appreciation. The musical experiences offered every child should, of course, include either participation in or frequent listening to the fine high school bands, orchestras, and choirs which for so long have been a matter of great school pride. But in addition to this, and in order to meet the varying needs of the majority of the student body who have not the necessary qualifications for membership in organizations, greater emphasis is recommended for the following suggested courses and activities:

(1) *General Music Course . . .*
(2) *Assembly Singing . . .*
(3) *Performing Groups . . .*
(4) *Individual and Group Lessons . . .*
(5) *Music Appreciation . . .*
(6) *History of Music . . .*
(7) *Theory and Harmony . . .*

Minimum Activities

(1) Assembly singing should be scheduled for all students. If no other music activities are available, at least recreational singing should be provided.

(2) Special instrumental and vocal performance groups should be encouraged. Those students showing marked talents and abilities should be organized to provide enriched musical experience both for themselves and others in the school.

(3) There should be provision for ability segregation. Students should be grouped, both vocally and instrumentally, according to their ability, rather than by academic grade level.

(4) Theory classes should be provided for the specially gifted and interested students.

(5) The playing of the informal instruments should be encouraged as an extra-curricular activity.

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[1]From the *Music Education Source Book* (Washington: Music Educators National Conference), 1947, p. 13-16.

High School Music Curriculum

	Springfield, Oregon	Whitehall T'ship, Pa.	Blue Island, Illinois	Mounds View, Minn.	Greenwich, Conn.	Charlotte, No. Car.	Wichita, Kansas	Salt Lake City, Utah	Denver, Colorado
VOCAL				GRADES					
Boys' Glee Clubs	10-12	10-12	9-12	10-12	10-12	10-12	10-12	10-12	10-12
Girls' Glee Clubs	10-12	10-12	9-12	10-12	10-12	10-12	10-12	10-12	10-12
Mixed Chorus		10-12	9-12	10-12	10-12	10-12	10-12	10-12	10-12
Advanced Chorus (selective)	10-12			10-12		10-12	10-12	10-12	10-12
Small Vocal Ensembles	10-12	10-12		10-12	10-12	10-12	10-12	10-12	10-12
INSTRUMENTAL									
Instrumental Instruction		10-12			10-12				
String		10-12			10-12				
Wind		10-12			10-12				
Band I (concert)		10-12	10-12	10-12	10-12	10-12	10-12	10-12	10-12
Band II (training and/or marching band)	10-12	10-12		10-12		10-12	10-12	10-12	10-12
Band III (beginning)	10-12								10-12
String Orchestra	10-12			10-12	10-12				10-12
Symphony Orchestra	10-12		10-12	10-12	10-12	10-12	10-12	10-12	10-12
Small Instrumental Ensembles	10-12	10-12		10-12	10-12	10-12	10-12	10-12	10-12
ELECTIVE COURSES									
Theory	12	10-12		10-12	10-12		11-12		12
Appreciation*					10-12				10-12
History							11-12		

*Denver schools call this "music backgrounds." No course called general music is offered in the senior high schools of these nine school systems.

1950 Populations to the Nearest 5,000

Springfield, Oregon		10,000
Whitehall Township, Pennsylvania	(1957)	15,000
Blue Island, Illinois		20,000
Mounds View (New Brighton), Minnesota	(1956 est.)	2,000
Greenwich, Connecticut		40,000
Charlotte, North Carolina		135,000
Wichita, Kansas		170,000
Salt Lake City, Utah		180,000
Denver, Colorado		415,000

Books for Reference

MUSIC EDUCATION FOR ELEMENTARY SCHOOL CHILDREN. (Washington, D. C.: Music Educators National Conference), 1960. 40 p. $1.00.

A series of nine articles by music educators and an elementary principal dealing with all phases of the music program in the elementary school. Reprinted from the December 1959 issue of the *National Elementary Principal.*

THE MUSIC CURRICULUM IN SECONDARY SCHOOLS. (Washington, D. C.: Music Educators National Conference), 1959. 116 p. $2.25.

This "handbook for junior and senior high schools" was prepared by a committee of music educators, Frances M. Andrews, chairman, at the request of the National Association of Secondary School Principals. It presents the answers to the vital questions that administrators might ask in fourteen such categories as curriculum, scheduling, guidance, festivals and contests, and evaluation.

MUSIC IN THE SENIOR HIGH SCHOOL. (Washington, D. C.: Music Educators National Conference), 1959. 112 p. $2.25.

This publication is a compendium of reports prepared by the Committees of MENC Commission VI, Music in Senior High School, Wayne S. Hertz, chairman. The seven chapters in the publication are titled: (I) Why Music Is Indispensable; (II) General Music; (III) Vocal Instruction and Ensembles; (IV) Band, Wind, Percussion Instruction, and Ensembles; (V) Orchestra and String Instruction and Ensembles; (VI) Music Literature, Composition, and Theory; (VII) Related Programs—Assemblies, Music Productions.

MUSIC EDUCATION MATERIALS—A SELECTED BIBLIOGRAPHY. Prepared as a report for the Music Education Research Council by the Committee on Bibliography, Earl E. Beach, chairman. (Washington, D. C.: Music Educators National Conference), 1959. 160 p. $3.00.

This is a reference book containing short annotations on a great number of publications in all the major subdivisions of the field of music education. The sections of the book are as follows: Elementary Music Education, Junior High School, Choral Materials, Instructional Materials for the Teaching of Instrumental Music, Music Appreciation Guides and Reference Materials, Music Theory Texts and Workbooks, Audio-Visual Aids and Teacher Training. The appendix contains an additional (unannotated) book list and a catalog of MENC publications.

STATE SUPERVISION OF MUSIC. (Washington, D. C.: Music Educators National Conference), 1959. 58 p. 75¢.

A handbook prepared by the National Council of State Supervisors of Music of the MENC. The booklet describes the responsibilities and services of state supervisors. A bibliography of music education bulletins available from state departments of education is provided. G. Lloyd Schultz, editor.

THE MUSIC TEACHER AND PUBLIC RELATIONS. (Washington, D. C.: Music Educators National Conference), 1959. 48 p. $1.00.

A report prepared for the Music in American Life Commission on Music in School Administration by the Committee on Public Relations in Music Education, Edward J. Hermann, chairman. A handbook that provides suggestions for improving relations in the school and in the community.

Little Star